

# ***Representation Of Violence In Alice Walker's The Color Purple And Toni Morrison's The Bluest Eye In Line With The New Historicism***

Dilek ARSLAN<sup>1</sup>

## **ABSTRACT**

Violence might be seen frequently among African Americans. In fact, violence among Afro-Americans dates back to old slavery times, and it is associated directly with racism, as well. Moreover, during the Jim Crow Era, Afro-Americans experienced unbearable inequalities and discrimination. During their fight against discrimination, they had a lot number of casualties in the American Civil War and the Civil Rights Movement. In particular, being women in the Afro-American community was double jeopardy, as they were both women and black. Consequently, gender-based violence is apparent in *The Bluest Eye* and *The Color Purple*, as well. Women characters are severely exposed to violence in these books. In this group, the violence is seen as a common problem; people encounter several challenges and try to survive. Violence is common in both novels; however, the course of events affects the characters differently. The protagonist of *The Bluest Eye*, Pecola, as a child can only pray to God for the solution to the violence around her, cannot fight against violence, and goes mad at the end; on the other hand, the protagonist of *The Color Purple*, Celie, struggles against violence, becomes strong, and escapes from violence in the end. Alice Walker's concept of womanism's reflection can be seen at the end of *The Color Purple* in terms of the women's emancipation. As a matter of fact, with the intention of demonstrating the violence problems more effectively in *The Bluest Eye* and *The Color Purple*, the novels are investigated in their social, cultural, historical, or political context within the framework of the new historicism movement. Accordingly, in this study, the purpose is to investigate the gender-based representation of the physical, psychological, and sexual violence in Toni Morrison's *The Bluest Eye* and in Alice Walker's *The Color Purple* consistent with the new historicism.

**Keywords:** *Violence, The Bluest Eye, The Color Purple, New Historicism, Alice Walker, Toni Morrison.*

---

<sup>1</sup>Ministry of National Education, dilekarsln@hotmail.com, <https://orcid.org/0000-0002-1823-4185>  
 Research Article - Submit Date: 09.06.2024, Acceptance Date: 11.07.2024  
 DOI:10.17932/IAU.IJMCL.2015.014/ijmcl\_y09i2001

## **Yeni Tarihselcilik Doğrultusunda Toni Morrison'un En Mavi Göz ve Alice Walker'ın Renklerden Moru Romanlarında Şiddetin Tasviri**

### **ÖZET**

Afrikan Amerikalılarda şiddet yaygın olarak gözlemlenebilmektedir. Hatta öyle ki, Afro-Amerikalılarda şiddet, doğrudan ırkçılıkla da bağlantılı olarak, eski kölelik zamanlarına dayanmaktadır. Daha da fazlası, Afrikan Amerikalılar Jim Crow döneminde, dayanılmaz eşitsizlik ve ayrımcılığa maruz kaldılar. Ayrımcılığa karşı mücadeleleri süresince Amerikan İç Savaşında ve Sivil Haklar Hareketinde çok sayıda ölü ve yaralı verdiler. Özellikle, Afro-Amerikan toplumunda kadın olmak, hem kadın oldukları hem de siyah oldukları için çifte tehlike yaratan bir durumdu. Dolayısıyla, toplumsal cinsiyete dayalı şiddet, *En Mavi Göz* ve *Renklerden Moru* romanlarında da tüm çıplaklığıyla gözlemlenebilmektedir. Bu kitaplarda kadınlar ciddi bir şekilde şiddete maruz kalmaktadır. Bu toplumlarda şiddet sıradan görülmektedir, insanlar pek çok zorlukla karşılaşmaktadırlar ve hayatta kalmaya çalışmaktadırlar. Şiddet her iki romanda da ortaktır ama olayların gidişatı buna rağmen karakterleri farklı şekillerde etkilemektedir. *En Mavi Göz* romanının ana karakteri Pecola bir çocuk olarak etrafındaki şiddetin çözümü için yalnızca Tanrı'ya yalvarabilir, şiddetle baş edemez ve sonunda aklını kaybeder, diğer yandan *Renklerden Moru* romanının ana karakteri Celie şiddete karşı savaşır, güçlenir ve sonunda şiddetten kurtulur. *Renklerden Moru* romanının sonundaki kadınların özgürleşmesi hususunda Alice Walker'ın Kadıncılık kavramının etkili olduğu görülmektedir. Neticede, *En Mavi Göz* ve *Renklerden Moru* romanlarında incelenen şiddet sorunlarını sosyal, kültürel, tarihsel, ya da siyasi bağlamında daha iyi aktarabilmek adına romanlar yeni tarihselcilik akımı kapsamında incelenmiştir. Dolayısıyla, bu çalışmadaki amaç yeni tarihselcilik doğrultusunda Toni Morrison'un *En Mavi Göz* ve Alice Walker'ın *Renklerden Moru* romanlarında görülen toplumsal cinsiyete dayalı fiziksel, psikolojik ve cinsel şiddet tasvirlerini incelemektir.

**Anahtar Kelimeler:** *Şiddet, En Mavi Göz, Renklerden Moru, Yeni Tarihselcilik, Alice Walker, Toni Morrison.*

### **INTRODUCTION**

The violence that the African Americans experience dates back to the colonial period and slavery times between 14<sup>th</sup> and 19<sup>th</sup> centuries (Paul, 2012, p. 1). Slavery is a kind of dark side of the United States of America. Moreover, African Americans experienced inhumane violence because of the slavery in the history of the USA. Even, it was hard to consider the African American slaves as human beings as they were treated, bought, sold, and seen as belongings. Furthermore, they were voiceless. That is to say, they experienced all kinds of age long violence before and even after the abolition of slavery. Indeed, they were wounded and killed unrightfully during their fight against slavery, racism, and inequality.

In the USA at the beginning of the 1800s, the northern states and some middle states were against slavery and emancipated them; on the other hand, southern states were supporting slavery as they needed slave power in their farms. Hence, America underwent a Civil War as the South and North states could not come to an agreement in terms of slavery. The Civil War ended with the abolition of slavery. Nonetheless, the Jim Crow Era was a time of separation between the whites and blacks. As Tolnay, Beck, and Sass (2018) emphasized, they were “not slave, not free” (p. 13). Yet, although they were not slaves any longer, they were still working as slaves without equal rights. To be more precise, they were not equal in society and all parts and institutions of the country were separated for whites and blacks. Correspondingly, after lots of exceeding mistreatments, they were so much humiliated and degraded that revolts prompted in the process of time. Accordingly, during the Civil Rights Movement, many people fought for the elimination of the discrimination between the blacks and whites. Furthermore, lots of African Americans were punished, lynched, exposed to all kinds of violence, and even died because of the persecutions. As a consequence, they sacrificed too much for equal rights. Despite the fact that they even laid down their lives for this purpose, the status of African Americans have progressed too much since slavery times.

Nonetheless, most people have been the victims of violence among Afro-Americans. In this sense, the effects of an underdeveloped group are seen through the novels in Toni Morrison’s *The Bluest Eye* and Alice Walker’s *The Color Purple*. When assessed in line with the New Historicism, the physical, psychological, and sexual violence, which is a common characteristic of underdeveloped groups, explicitly prevails in these novels. Furthermore, African American females are twice disadvantageous as they are not only women but also black. Consequently, they feel the double jeopardy because of their gender and skin color. Thus, physical, psychological, and sexual violence is especially seen among females in *The Bluest Eye* and in *The Color Purple*. Still, there is a difference in terms of the course of events. Violence is seen as normal in the community of *The Bluest Eye* from the beginning of the novel to the end. On the other hand, in *The Color Purple*, there is a violent atmosphere at the beginning; however, through the conclusion part of the novel, the women characters back each other, become stronger, and fight against violence as the time passes. In this regard, it is important to underline that Alice Walker’s concept of womanism is reflected in *The Color Purple*’s ending.

All in all, for a reader or a critic to interpret and analyze a literary text better, it is necessary to understand the author’s life, historical background of the community, and the cultural context, in which the literary work was produced. Hence, the new historicism movement is applied in this study. According to the new historicism, to interpret a literary text more clearly, the reader needs to consider the author’s life, historical background of the society, time, as well as, the cultural, political, social context, and power relations in which the literary text was produced.

Hence, it can be seen that reading only the text is not enough to understand it; rather, it is necessary to see it in its context.

In light of the statements above, in this study, the purpose is to scrutinize the gender-based representation of the physical, psychological, and sexual violence in Toni Morrison's *The Bluest Eye* and Alice Walker's *The Color Purple* in accordance with the new historicism.

## **VIOLENCE IN *THE BLUEST EYE***

### **Physical Violence in *The Bluest Eye***

Toni Morrison's *The Bluest Eye* is a novel which includes lots of violence problems. Likewise, Hayes (2015) expresses that *The Bluest Eye* contains sexual encounters, periods, pedophilia, racism, biases, rape, and incest (p. 1). Especially the female characters in the story experience violent events.

The beginning of the novel reveals that Pecola's father, Cholly, has burned their house, hit Paulina's head, and as a result of this, they are homeless. It is seen that Cholly performs physical violence against Paulina by hitting her. Even Claudia describes Cholly as "an old dog, a snake, and a ratty nigger" (Morrison, 1970, p. 18). It can be deduced from Morrison's words that Cholly's wilderness is unbelievable and inexpressible. As a result of his inhumane and violent behavior, the family is separated, left in insecurity and poverty. Hence, Pecola and Paulina experience physical violence.

Also, Junior targets Pecola as a black girl. He tricks her by saying she can play with little kittens if she comes to Junior's home. Pecola believes in him and goes with him. When she enters the house, she is stunned by the beauty of the home. However, Pecola is shocked with a hit in the face immediately. "He threw a big black cat right in her face. She sucked in her breath in fear and surprise and felt fur in her mouth. The cat clawed her face and chest in an effort to right itself, and then leaped nimbly to the floor. Junior was laughing and running" (Morrison, 1970, p. 89). Junior throws the cat at her and gets pleasure with his cruel behavior; Pecola is afraid of the cat and Junior. Hence, Pecola cries and wants to escape. However, Junior locks Pecola into the house and does not let her go. Pecola feels deep pain because of Junior's severe violence.

Another instance of physical violence can be seen when Mr. Henry touches Frieda's breasts. Afterwards, when confused girls go to Pecola to talk about the event, Pecola causes the pan to fall down mistakenly; however, Mrs. Breedlove gets angry and hits Pecola for this. "Mrs. Breedlove yanked her up by the arm, slapped her again" (Morrison, 1970, p. 109). Mrs. Breedlove applies physical violence to Pecola. On one side, Mrs. Breedlove behaves kindly toward the master's white little girl; on the other side, she hits and gets angry at her own daughter. Mrs. Breedlove sees the white little girl as more valuable than her own daughter, Pecola.

When Pecola is pregnant because of the rape by her father, people gossip about the family members. “Well, it probably won’t live. They say the way her mama beat her she lucky to be alive herself” (Morrison, 1970, p. 189). They comment on the baby and Pecola with such kind of words. It is learned that Pecola is beaten by her mother because of the rape and the pregnancy. Pecola is indeed the victim; however, she is the one that her mother punishes by hitting. After Pecola lives sexual violence due to her father, Pecola experiences physical violence because of both her father and mother. In spite of the fact that it is an unwanted baby and Pecola is the victim, Miss Johnson wishes the baby to die while talking. “She be lucky if it don’t live. Bound to be the ugliest thing walking” (Morrison, 1970, p. 189). Pecola is innocent; moreover, the baby is utterly devoid of any reality. They do not deserve to be beaten or die, in contrast to the comments of the people in the community. In spite of her innocence, Pecola encounters severe physical violence undeservedly.

### **Psychological Violence in *The Bluest Eye***

Toni Morrison’s *The Bluest Eye* includes lots of psychological violence. Especially the female characters experience psychological violence.

First of all, Claudia experiences psychological violence in the novel. At the very beginning of the novel, there is a matter of illness. Claudia becomes ill after collecting coal. However, as Preetha and Balachandran (2020) express, when Claudia becomes ill, Mrs. Macteer does not assist her much in recovering but instead grumbles about the hardship she was making (p. 51). All in all, as a child, Claudia collects coal for her home and becomes ill. Her mother gets angry at Claudia for becoming ill and letting the illness hold in to her body. Claudia feels sorry for the fact that no one asks how she feels. Mrs. Macteer ignores Claudia’s psychology. Claudia tells her feeling by considering, “My mother’s anger humiliates me” (Morrison, 1970, p. 11). Still, she feels humiliated and sad. Also, Pecola experiences psychological violence as she witnesses her parents’ quarrels and physical fights all the time. As an example, Morrison (1970) writes “Cholly picked her up and knocked her down with the back of his hand... He put his foot in her chest... Dropping to his knee, he struck her several times in the face” (p. 44)! Pecola and her brother Sammy continually witness these kinds of violent atmosphere at home. After the fights, Sammy sometimes disappears; on the other hand, Pecola feels a deep loneliness. Pecola feels vulnerable and sad. Pecola feels such deep sadness that she wants to disappear. Pecola prays to God by saying, “Please make me disappear” (Morrison, 1970, p. 45). It is clearly seen that Pecola does not want to see them anymore. She is so tired of their fights that she wishes to be absent in the house. In addition, Preetha and Balachandran (2020) explain that Pecola has lacked love throughout her life (p. 50). In contrast to her brother, Pecola cannot escape, and she has to suffer the unhappy, violent days. Pecola cannot escape as a female and has to bear the tragic family life constantly.

Moreover, Pecola experiences a humiliating scene with a white old storekeeper, Mr. Yacobowsky. Pecola wants to buy candy. Mr. Yacobowsky feels uncomfortable with Pecola's presence in the store; he does not look at her, and hesitates touching her hand while getting the pennies. Moreover, Hassan Khan and Rahman (2014) express that the shopkeeper's gaze and behavior cause Pecola to feel bad about her color, appearance, and even presence (p. 26). Mr. Yacobowsky does not know Pecola. Therefore, Pecola considers, "The distaste must be for her, her blackness" (Morrison, 1970, p. 49). Here, it is apparent that they do not know each other; for this reason, there is not any other reason for the white man to avoid Pecola. His avoidance of looking, talking, and touching is connected to her blackness. Pecola feels humiliation, anger, and disgust in the eyes of whites. Pecola is ashamed of her blackness, which is beyond her consent.

Also, Frieda, Claudia, and Pecola witness Mrs. Breedlove's working conditions. Mrs. Breedlove works for a white family house and takes care of a white little girl. Nevertheless, as Miniotaite (2017) explains, Pauline disregards Pecola and her own family, choosing to devote all of her attention to maintaining peace within the white master's house and caring for the white kid rather than her own (p. 54). It can be easily understood that Mrs. Breedlove enjoys being at the White's house. Also, Frieda, Claudia, and Pecola see that the little white girl calls Mrs. Breedlove Polly. Claudia expresses her feelings as "The familiar violence rose in me. Her calling Mrs. Breedlove Polly, when even Pecola called her mother Mrs. Breedlove" (Morrison, 1970, p. 108). The girls are stressed when they see the little white girl. Moreover, Mrs. Breedlove has a nickname there. Therefore, Frieda, Claudia, and Pecola are jealous and sad. As a matter of fact, as Moses (1999) states, Paulina does not accept Pecola but the white master's yellow-haired girl (p. 627). As her daughter Pecola calls her Mrs. Breedlove, but the little white Fischer girl nicknames her Polly. In other words, the white girl and Polly have a sincere relationship that Pecola and Mrs. Breedlove do not have as a mother and daughter. There is a remarkable distance between Pecola and her mother. When a pan falls to the ground, she gets angry at Pecola and hits her. As a matter of fact, Maxwell (2011) highlights that Pauline's misplaced anger against a repressive white civilization can be symbolized by the assault of her own black kid (p. 23). It can be seen that Mrs. Breedlove behaves adoringly toward the white girl, not toward her own daughter, Pecola. Pecola feels desertedness, loneliness, sadness, alienation, and psychological breakdown because of her mother's distantiation. Even when Paulina sees the baby girl, Pecola, she does not express her love, but she thinks that the baby is black and ugly. "I knowed she was ugly. Head full of pretty hair" (Morrison, 1970, p. 126). They have such an inherited ugliness and beauty standard that the white is beautiful; Paulina cannot love her own baby. Pauline is more interested in her baby's beauty than in its well-being; Pecola understands from her parents that she is unattractive, and she begins to despise herself as she recognizes her blackness (Preetha & Balachandran, 2020, p. 53).

When it comes to Pecola's rape matter, Pecola is left alone after she is raped by her father. Even her mother does not believe her, and she hits her. Furthermore,

Pecola does not tell her mother when Cholly rapes her for the second time. Pecola talks to her imaginary friend such as “She didn’t even believe me when I told her” (Morrison, 1970, p. 200). Indeed, it is seen that Pecola finds it unnecessary to tell her mother, as she does not believe her. She is so lonely that even her mother does not support her. Depressed and deserted, Pecola goes to Soaphead Church for blue eyes, considering blue eyes would be the solution for her problems. Pecola wishes for her eyes that “I want them blue” (Morrison, 1970, p. 174). For years, Pecola has lived under such a great psychological oppression that she is ugly, and therefore she experiences so much violence in life. Pecola feels discriminated against and humiliated by blacks. Therefore, Pecola believes that if she had blue eyes, she would not suffer any more.

Through the end of the novel, it is seen that there is an imaginary friend of Pecola. Pecola hallucinates an imaginary friend and talks to her. That is to say, as Edis (2019) notes, Pecola resorts to having a fictional buddy as a result of being neglected and ridiculed by her environment, friends, and even her family (p. 101). Indeed, Pecola does not talk to anybody but only with the imaginary friend in her own world. On the other hand, as Mohaisen (2019) asserts, what Pecola truly desires is indeed affection and a companion who can stay by her side (p. 526). It is seen that Pecola thinks she has blue eyes. She talks to her imaginary friend about her blue eyes. Furthermore, Pecola talks about the rape with her imaginary friend, as well. However, she cannot accept the reality even in her mind. She says, “He just tried, see? He didn’t do anything. You hear me” (Morrison, 1970, p. 174)? It can be seen that Pecola rejects the rape even while talking to the imaginary friend. As a child, she cannot accept the reality anymore. Consequently, Pecola escapes into an imaginary world. She has had a tragic life throughout her life.

### **Sexual Violence in *The Bluest Eye***

In the novel, the most vulnerable ones in the community, the girl children and the women, are exposed to sexual violence. They are so susceptible, as they are not only blacks but also women. *The Bluest Eye* by Toni Morrison contains severe sexual violence matters.

One sexual violence takes place when the boarder of the Macteer family touches Frieda on her breasts. Frieda is afraid of her, does not know how to behave, and cries. He cannot continue, as Frieda does not stay silent. Then, her father hears the scream, and Mr. Henry escapes. The event is considered sexual violence as it is against a child and without consent. As a little child, Frieda is afraid of the sexual enterprise, afraid, and stressed.

The most severe sexual violence takes place between Cholly and Pecola. Here, victimized Pecola has to suffer her father, Cholly. Furthermore, as Miner (1985) emphasizes, Pecola’s rape takes place in her own home, which adds to the sheer awfulness (p. 10). It is hard to name him father except for his being her biological father. Normally, when sexual abuse or rape occurs, the parents are the first

protectors and supporters of the victim; however, in the case of Pecola, there is no one to protect her as her own father is the rapist. As a father, he should be the protector of his daughter. Let alone saving her daughter from cruelty in their surroundings, Cholly rapes Pecola at home forcibly. It is sexual violence as it is incest.

When it comes to Pecola's mother's attitude after Pecola's rape, she does not believe Pecola. Morrison (1970) explains the scene such as "When the child regained consciousness, she was lying on the kitchen floor under a heavy quilt, trying to connect the pain between her legs with the face of her mother looming over her" (p. 163). At this point, when Pecola's father destroys the state of being a father, Pecola wishes to take shelter with her mother. However, her wish is in vain. Indeed, Pecola's mother even hits Pecola let alone supporting her. Moreover, she prefers not to tell her mother about the second rape even as she does not believe her. Pecola communicates with the imaginary friend such as "Why didn't you tell Mrs. Breedlove? I did tell her! I don't mean about the first time. I mean about the second time" (Morrison, 1970, p. 200). When she talks with the imaginary friend, it is understood that Pecola finds it unnecessary and useless to tell the rape to her mother. Her father ruins Pecola inhumanely; moreover, her mother does not believe her. Additionally, she beats Pecola. Her mother's attitude saddens Pecola, as well. Pecola is oppressed, ruined, and raped. Furthermore, at the end of the novel, it is learned that she becomes pregnant because of the rape. People gossip about the rape and say, "Cholly? Her daddy?" ... "Lord. Have mercy. That dirty nigger" (Morrison, 1970, p. 189). Everyone talks about the rape and pregnancy. It is clearly indicated that everyone wishes the baby to die, as it is from her father. Accordingly, there is another humiliating event in Cholly's past. There is a vulnerable girl, Darlene. Cholly experiences his first sexual interaction with her. However, during the experience, two white men force Cholly and Darlene to go on with the sexual intercourse. The white men force them in a humiliating way and say, "Get on wid it, nigger, get on wid it... An' make it good, nigger, make it good... Come on, coon. Faster. You ain't doing nothing for her" (Morrison 1970, p. 148). It is seen that Cholly and Darlene have to go on under the humiliating gaze of the two white men. In this situation, Darlene is a victim, as well. The whites humiliate Cholly and Darlene's blackness, as well. As a woman, she is indeed more vulnerable than Cholly. Moreover, after they have a sexual encounter, Cholly runs away for fear that Darlene is pregnant. Cholly does not take responsibility for his behavior. He treats Darlene as an object. All in all, the responsible ones from the humiliating experience are the white men; however, Cholly cannot express her loathe against the white men. Instead of this, he changes the direction of his hatred and he hates black Darlene.

## **VIOLENCE IN *THE COLOR PURPLE***

### **Physical Violence in *The Color Purple***

Alice Walker's *The Color Purple* contains a lot of physical violence. Especially the female characters encounter physical violence in the novel. The novel



presents the struggle, prejudice, rape, subjugation, oppression, and abuse that black women have to front as of the beginning of 1900. By the same token, Zeyneb and Ahmed (2022) explain that the novel explores the experiences of women who suffer from social exclusion due to two accusations: being black instead of white and being a female instead of a male, both of which are at the depths of the Afro-American social hierarchy (p. 119).

First of all, physical violence is too common in nearly half of the novel. At the beginning of the novel, Celie and Nettie experience physical violence from their father. Moreover, Celie's father's rapes contain physical violence, as well. As their intercourse is incest, Celie does not have any right to reject her father. The father forces Celie many times. He does not feel any guilt at any time and beats Celie easily without any consideration.

When it comes to Celie's marriage, physical violence against Celie continues when she marries, as well. On the first day of her marriage, she suffers violence at the man's house. "He pick up a rock and laid my head open. The blood run all down tween my breasts" (Walker, 1983, p. 21). Here, it is seen that the man's children do not want to see Celie. Hence, as Talif and Sedehi (2014) explain, this behavior illustrates that Celie, as a black girl, is not secure and comfortable in either her father's or her husband's home; Mr. is unconcerned about his son's behavior (p. 624). No one at home cares about Celie and they beat Celie. Notwithstanding the physical violence Celie experiences at the man's house, she goes on living as a servant there. Afterwards, one day Harpo asks the reason for his father's beatings, he simply answers, "Cause she my wife" (Walker, 1983, p. 30). It can be seen from Mr.'s words that he has the right to beat Celie only because of the fact that Celie is his wife. Mr. beats Celie all the time undeservedly and out of the blue. Celie is so hurt that she imagines herself wood. At this point, Proudfit (1991) expresses that Celie keeps her emotions to herself and behaves as if she were not feeling agony (p. 20). Celie cannot stand out against him, and she only stays and lives. Likewise, as Pratt (1989) explains, at the time of Albert's outbursts of severe bodily injury, Celie mentally shields herself by placing herself in an imaginary world (p. 48). Throughout the novel, the physical violence between Celie and Albert is mentioned by Celie in many cases.

As far as Harpo and Sofia's relationship is concerned, Harpo tries to resemble his father. In spite of this, Sofia does not obey Harpo and does whatever she wants. Harpo tries to dominate Sofia as his father does Celie; his wife, on the other hand, is far too powerful and independent to tolerate that condition (Shelton, 1985, p. 383). Still, Harpo takes Mr. and Celie as an example and attempts to beat Sofia. He wants this rule in his own life with Sofia. Sofia complains about his behaviors and explains to Celie, "He don't want a wife, he want a dog" (Walker, 1983, p. 67). In fact, Sofia bears Harpo's inappropriate beliefs and beatings. Since the beginning of their marriage, Harpo has tried to beat Sofia, oppress her, and tries to make her behave obedient thanks to his beatings.

Regarding Sofia, she is put into prison when she rejects to be the maid of the mayor's wife, Miss Millie. However, as a black woman, she has no right to refuse a white's suggestion and answer no (Thakur & Pathak, 2019, p. 149). A courageous woman like Sofia starts a life in prison. Celie tells Sofia's violent condition in the following sentences, "I don't know why she still alive. They crack her skull...They tear her nose loose on one side. They blind her in one eye. She swole from head to foot" (Walker, 1983, p. 87). They beat Sofia to death at the prison. In this regard, as Thakur and Pathak (2019) explain, Sofia experiences severe racism on account of her skin color (p. 148). The mayor elevates himself and considers that how can a black woman can respond to his wife. They oppress, lynch, and torture Sofia. Sofia lives in extremely harsh conditions and does not have the right to defend herself. Such a strong woman as Sofia turns into a puppet because of the white family.

### **Psychological Violence in *The Color Purple***

The women characters in Alice Walker's *The Color Purple* encounter numerous psychological violence problems. First of all, the novel begins with Celie's father's verbal threat. "You better not never tell nobody but God" (Walker, 1983, p. 11). The threat is accepted as psychological violence in itself. Celie's father threatens her not to reveal the rape to anybody. To be more precise, as N'Guessan (2015) clarifies, his threats are an attempt to have authority by the man over the woman (p. 73 - 75). He frightens Celie with her mother's health and tries to dominate her. Moreover, here, Celie's father is not only guilty, but he also oppresses Celie to force her to stay silent. Celie's father even uses the humiliating statements to her, such as "shut up" and "git used to it" (Walker, 1983, p. 11). It is seen that Celie is raped; moreover, she is silenced, threatened, and humiliated. Here, Celie is a teenage girl at the age of fourteen; she mentions not getting used to the event, and she cannot understand what is happening.

Besides, when Celie's mother dies, Celie writes to God, "My mama dead. She die screaming and cussing...She ast me bout the first one Whose it is? I say God's." (Walker, 1983, p. 12). Celie becomes pregnant due to the rapes; her mother asks her about the pregnancy and about the baby; however, Celie cannot tell her mother that her father raped her, and because of the rape, she is pregnant. Celie only mentions God as the father of the baby. This is such oppression that Celie cannot tell the truth to her mother even at her deathbed, and she dies with her anger. Celie's father takes the babies forcefully. Her father rapes Celie, and as if it were not enough, he takes the babies without any explanation to Celie. Furthermore, because of the rapes and the pregnancies, Celie cannot continue her education. Her father even says, "You too dumb to keep going to school" (Walker, 1983, p. 19). Hence, it can be seen that her father takes Celie from school and wants her to cook meals, wash the dishes, clean their house, and nurse the children at home. Her father sees Celie as a property. As he wants to hide her pregnancy, he takes her from school, and he accuses Celie of being silly.

One day, a man comes and tells his wife is dead, and he has four children. He behaves as if he needs a servant for his house. He is desperate after his wife's death in terms of the house and the children, and he needs someone for his house chores and the children. Celie's father does not accept to give Nettie and suggests Celie by sincerely saying, "I got to git rid of her" (Walker, 1983, p. 18). It can be understood from Celie's father's words that her father wants to throw Celie off the house and expresses his feelings sincerely. Furthermore, he tells the man that he even does not need to buy her clothes or food. He adds that she is ugly, isn't smart; however, she can work hard. Also, he gives a cow with Celie to lead the man to accept taking Celie. Her father's words and behaviors are humiliating for Celie. Instead of mentioning impressive words as a father, her father despises Celie, which is so humiliating.

When Celie is at the man's house, she does not have any right to say anything, as well. All in all, Celie feels invaluable. She only serves and takes care of the family. It is seen one more time that Mr. sees Celie as a chattel when the man's sisters suggest Celie buy some clothes. Kate wants Mr. to buy Celie clothes when she sees Celie's misery. Mr. is surprised by this suggestion. Mr. seems that he never considers Celie's needs. Mr. slants Celie, meaning "It need something" (Walker, 1983, p. 28)? Mr. behaves Celie as if she were nothing, and even Celie does not need food or clothes. Celie is seen as nothing in Mr.'s eyes.

In addition, Sofia experiences psychological violence when she comes to meet Harpo's family. However, Mr. humiliates Sofia and rejects the marriage. Nevertheless, Harpo brings Sofia after a few days. However, Sofia is seen as stubborn by everyone at the house. Harpo wants her to do whatever he wants her to do. Although Sofia behaves confidently and strongly, Harpo forces her to comply with his commands. Sofia is extremely resentful of Harpo's beating and his family's suggestions. Sofia is sad mostly because of the fact that she has to fight at her own home. Moreover, after some time, as Sofia rejects to be the maid for a white family and fights with the mayor and mayor's wife, she is put into prison undeservedly. She is disheartened and discouraged. Once she was a courageous and strong woman, she is now silenced and obedient. Sofia lives with the severe effects of racism. Such a courageous girl at the beginning of the novel becomes silenced and introverted.

Also, Shug Avery feels psychological violence when she becomes ill and no one wants to take her home, including her own family. Then, Mr. brings her home, and Celie has to take care of her. When Shug comes home, she calls Albert, and at that moment, Celie remembers that Mr.'s name is Albert. Celie thinks "Who Albert, I wonder. Then I remember Albert Mr. first name" (Walker, 1983, p. 51). Celie and Mr. have such a distance between them that Celie even does not call his name. She calls her Mr. for such a long time. Celie even forgets his name, as she has been calling him Mr. for years. In this respect, Christophe (1993), writer of the article, namely *The Color Purple: An Existential Novel*, states that Celie is like Mr.'s slave, a person who exists only due to the generosity of another entity,

and Celie is so completely subservient to Mr. that she is not able to mention his name until Celie obtains control of her life (p. 284).

Moreover, Shug and Albert love each other. However, Albert's father does not let them get married. Shug is dispraised by Albert's family. Hence, Shug is humiliated. She is seen as "trash" (Walker, 1983, p. 116) by Albert's family. In spite of the fact that Albert has wanted to marry Shug, he could not oppose his family and had to marry the girl to whom his family agreed. Shug feels the oppression of her own family, Albert's family, and the community as a singer. They do not want to accept Shug as she is.

Additionally, Shug discovers that Albert is keeping Nettie's letters secret from Celie. When Celie learns this fact, she cannot believe it. She has no feelings, enthusiasm, desire, or curiosity about anything; all of her emotions cease to exist as she feels deceived; she has suffered for many years and has remained faithful to Mr.; thus, she does not anticipate him keeping Nettie's letters secret given that he knows how valuable they are to Celie (Talif & Sedehi, 2014, p. 627). It can be understood that she cannot understand how Albert could do such cruelty while he knows that Nettie is the only one that Celie loves. Celie nearly loses her mind because of her anger. Despite the fact that Celie has not heard news from Nettie, she considers that she is dead, and she even mourns her death.

Afterwards, when Celie reads Nettie's hidden letters one by one, she learns the facts about their childhood, their mother, and their biological father, "My daddy lynch. My mama crazy. All my little half-brothers and sisters no kin to me. My children not my sister and brother. Pa not pa. You must be sleep" (Walker, 1983, p. 163). It can be deduced from her words that Celie feels so sad that she takes offense even at God. Celie has written everything to God for a long time since her father's rape. She finds no one to tell her sufferings to but God. Being a woman who has been separated from the people she feels affection - her two children were separated from her, her mother passed away, and her sister was compelled by terrible conditions to move out of the nation with a missionary organization in search of a brighter future - Celie's only option out of her plight is to write letters, which she primarily directs to God since she is alone, frightened, and desperate (Hamamsy, 2010, p. 154). However, after she reads the letters from Nettie and finds out the facts about her childhood, she no longer writes to God but to Nettie. As a consequence, as Hemmati (2021) explains, she blames the male God for all of her troubles and disinterest in her existence (p. 172). Celie becomes extremely sad because of her life and feels offended by God.

Afterwards, Sofia returns, and when everyone is sitting at the table, Shug mentions that she, Celie, and Squeak are leaving the house and going to Memphis. When Albert hears the news, he expresses his anger with sentences such as "You black, you pore, you ugly, you a woman" (Walker, 1983, p. 187). It can clearly be seen that Albert humiliates Celie with his words. Likewise, as Zeyneb and Ahmed (2022) underline, Albert uses minimizing remarks with negative features such as black

skin and an ugly appearance (p. 121). Above all, Albert trivializes Celie in view of her blackness and ugliness. In other words, as N'Guessan (2015) clarifies, Albert uses his words as a tool for creating pressure, dehumanizing, and undervaluing (p. 79-80). By the same token, as Christophe (1993) expresses, Albert considers that Celie is present just for her husband as a slave, not for herself; therefore, he cannot accept her leaving (p. 284). Indeed, Celie has become a servant to them since their marriage, and her husband despises her. In spite of the fact that Celie has been cooking, cleaning, and caring for the children since their marriage, Albert speaks ill of all Celie. Moreover, Albert tells that, as a woman, she cannot go on living herself. Albert wants to frighten her by saying that he would not give her any money; however, the women have such cooperation that Celie believes herself and stakes in Albert. Celie throws up to him that he hid Nettie's letters and that she had two children. Although Albert has difficulty in understanding Celie explains the reality and her anger against Albert. Celie cares for Albert no longer.

### **Sexual Violence in *The Color Purple***

Alice Walker's *The Color Purple* is twice violent as it contains incest and sexual violence against children. At the beginning of the novel, there can be seen an incest and rape. That is, as Proudfit (1991) states, Celie has been abused several times and became pregnant by the person who she thinks to be her real father (p. 17). As it can be seen, Celie's father rapes Celie. Celie is a fourteen-year-old teenager girl and she has not got an idea about sexual relations or pregnancy. Moreover, she experiences sexual force and intercourse because of the rape of her father. "Just say You gonna do what your mammy wouldn't." (Walker, 1983, p. 11). Celie's father abuses her, which will require a long time for her to recover. He uses Celie as a sexual object.

Moreover, Celie's stepfather even threatens her not to mention anything to anybody. Consequently, as Hamamsy (2010) highlights, having nobody to express feelings more than a sheet of writing that is not indeed replied to, frequently not sent, demonstrates Celie's mental state of misery (p. 162). Specifically, in her letters to God, Celie expresses this patriarchal abuse, injustice, cruelty, domination, and subjugation. the male-dominated structure is the most significant impediment to women's liberation. Accordingly, they cause a variety of harmful consequences for women because of the sexual violence.

Moreover, it is seen that Celie's father does not feel any guilt because of forcing her by saying, "You better shut up and git used to it" (Walker, 1983, p. 11). Still, Celie complains to God that she cannot understand the events and tells that she never gets used to her father's behaviors. Her expressions to God picture the misery that Celie is experiencing. That being the case, as Talif and Sedehi (2014) note, the frequent rapes has had such a shameful impact on Celie's mentality that she no longer considers herself to be a decent, pure, naive, and innocent girl (p. 623). Her expressions about the rape show that Celie is in a difficult situation, as she cannot express her trauma to anyone and also she cannot get accustomed to the continuous rapes of her father. Moreover, she cannot escape from her father.

When Celie marries, the sexual violence continues in her life, as well. This time the violence is applied by her husband. In other words, as Hemmati (2021) expresses, Celie is merely a body and an item for her husband, and therefore, her body is utilized as a medium of his passion and satisfaction (p. 173). As a matter of fact, on the first day of her marriage, the man's son hits Celie's head. However, the man that Celie married does not care about her bleeding. He tries to have sexual intercourse with Celie with her bandaged and bleeding head. The man only thinks about his own sexual desires and treats Celie as a sexual object. Therefore, their relationship resembles rape, as well; as it does not involve pleasure or consent.

Sexual violence is presented from time to time throughout the novel. In this respect, as Kara (2021) explains, for the purpose of causing black women perceive themselves as inferior, black men committed sexual assaults and raped them, as in the event between Celie and Albert (p. 2671). Likewise, Celie never enjoys Albert; however, she sacrifices herself sexually and considers the sexual interaction as her duty. One another sexual violence event can be seen through Celie's explanations to Shug "Most times I pretend I ain't there...Just do his business, get off, go to sleep...You make it sound like he going to the toilet on you. That what it feel like, I say" (Walker, 1983, p. 79). Celie tells Shug that Albert never asks for her feelings or consent. On the contrary, Celie says that he only penetrates and sleeps without talking to Celie. Moreover, she feels that he is making his toilet on her and doing nothing much, which is extremely humiliating for Celie. As one of the partners in sexual intercourse, her husband should ask or give importance to her feelings; nevertheless, he never cares for her. Celie's feelings or thoughts are not important for her husband. Therefore, Shug defines Celie as virgin.

As far as Sofia's condition is concerned, Harpo and Sofia marry. However, Sofia is bored with Harpo's insistence in terms of her obedience. Also she confides in Celie that "I don't like to go to bed with him no more, she say. Used to be when he touch me I'd go all out my head. Now when he touch me I just don't want to be bothered" (Walker, 1983, p. 68). Sofia no longer enjoys Harpo's touch. Nevertheless, Harpo is not aware of the condition and does not give importance to Sofia's feelings. Then, their relationship turns into a kind of rape, as Sofia does not have consent or pleasure. Sofia views sexual activity without affection to be rape in her connection with Harpo. Harpo is only obsessed with having sexual intercourse with Sofia and makes use of sex purely for bodily enjoyment or to control Sophia.

After some time, Celie learns Albert's sexual oppressions to Nettie from the first letter: "He got down from his horse and started to try to kiss me, and drag me back in the woods" (Walker, 1983, p. 68). Celie learns that he chased her, tried to catch and kiss her, and wants to rape her. Albert forces Nettie without her consent. Nonetheless, she escapes and does not let the rape happen, which was the reason behind her being quitted from their house. Put differently, as Jyotsna and Srinivasan (2020) clarify, Albert makes sexual approaches to Nettie, but she

rejects him; therefore, Albert compels Nettie to abandon Celie in order to ensure that he may continue to abuse her (p. 30). In other words, Nettie has to stay away from Celie because of Albert's rape attempt. She rejects Albert and lives in desperate longing for her sister Celie.

### **THE COLLAPSE OR THE EMANCIPATION OF WOMEN**

Both Toni Morrison and Alice Walker deal with the problems of African Americans, violence, and the sufferings of black women because of racism, discrimination, humiliation, gender, rape, poverty, or abuse when their novels, *The Color Purple* and *The Bluest Eye*, are investigated in accordance with the new historicism. Although both of the authors handle the burdens of the female characters, the victimized female characters end up differently in *The Color Purple* and *The Bluest Eye*. After all, on one side, Toni Morrison's characters end up with destruction; on the other hand, Alice Walker's female characters conclude with victory.

All in all, Alice Walker's womanism affects the processes of the characters in *The Color Purple*. Hence, as Singh and Gupta (2010) state, Walker often highlights the significance of sisterhood in terms of the independence of black women (p. 218). Consequently, the women turn into strong and independent women with the help of each other by encouraging each other to resist the violence and earn their own lives. They support and help each other for their well-being. In spite of the fact that Celie is vulnerable and defenseless at the beginning of *The Color Purple*, she becomes independent at the end and lives a peaceful life.

In addition, Celie, the protagonist of the novel, experiences all kinds of violence. Her stepfather beats her all the time. Moreover, he rapes Celie several times. Celie is impregnated because of the rapes and gives birth twice. However, her stepfather takes the babies without any explanation and sells them. Celie bears the rapes and beatings of her stepfather. Furthermore, her stepfather forces Celie to marry a man to get rid of her.

Besides, Celie's violence suffering continues at her husband's house as soon as she arrives home. Albert's son hits Celie's head. Still, Albert has sexual interactions with Celie, ignoring her bandaged head. He behaves Celie not as a human but as an item. No one cares for her, and Celie does all the housework and cares for Albert's four children. In addition to Albert's violent behaviors, Celie is parted from her sister, Nettie, because of Albert. Celie feels so miserable and lonely when Nettie is away; her mother dies; her father forces her to marry Albert, and Albert never cares about Celie. As a result of the lack of the love feeling, when Celie is sad, Shug becomes present near Celie to back her up. Also, she supports Celie when she feels lonely, considering that her sister Nettie is dead. Celie, at first, is powerless to protest the cruelty of males; however, through the support of her female buddies, she ultimately comes to understand that she has the capacity to do whatever she wishes. It can also be deduced from Celie's life that Celie initially has no objections to anything at all, but with the support of other women,

she eventually discovers that her fate is in her own hands, and thus she has the ability to express discontent with the terrible life she is in (Zeyneb & Ahmed, 2022, p. 124). It can be seen that Celie succeeds in gaining independence at the end of the novel. She starts to live in tranquility with her family; she comes together with her children and Nettie. In contrast to the violence at the beginning of her life, she becomes happy at the end and writes, "Dear God. Dear stars, dear trees, dear sky, dear peoples. Dear Everything. Dear God," (Walker, 1983, p. 249). It can be seen that Celie finds reality and thanks God and everything at the end of the novel. Celie starts with God and returns to God at the end with quietness. At the end of the novel, Nettie, Samuel, Adam, and Olivia come. Moreover, Albert turns into an understanding man. Indeed, it can be concluded for Celie that after being abused and raped by her father, separated from her children, beaten, and tortured by her husband, Celie becomes a strong woman at the end of the novel. In the same way, as N'Guessan (2015) explains, Celie's quietness has given way to a speech, her fear has given way to confidence, and her invisibility has given way to visibility (p. 85).

Afterwards, when Celie decides to go to Memphis with Shug and Squeak, Albert tries to frighten Celie and humiliates her. However, Albert's sentences do not work, as Celie answers, "I'm pore, I'm black, I may be ugly and can't cook, a voice say to everything listening. But I'm here" (Walker, 1983, p. 187). So, it is seen that Celie recognizes herself as a woman with the freedom to live her own life; she fights for her rights because she no longer wants to be oppressed by Mr., Celie gathers up the power to end her lengthy, quiet, split, and repetitious statements into comprehensive, meaningful, and instructive remarks (Talif & Sedehi, 2014, p. 628). Celie turns into a decided woman with Shug's help and encouragement. She frees herself from Albert. Also, after Celie starts making pants as a job, she says that "I am so happy. I got love, I got work, I got money, friends and time. And you alive and be home soon. With our children" (Walker, 1983, p. 193). With this quotation, it can be seen that Celie becomes happy and content with her life. At this point, Celie transforms into a truly free woman. All in all, Celie liberates herself bodily, mentally, and financially. To be more precise, as Proudfit (1991) clarifies, female collaboration in time allows Celie, an unhappy survivor, a sufferer of mother or father loss, physical and mental abuse, incest, sexual assault, trauma, and husband abuse, to move forward to her slowed progress and go on processing that was prevented in childhood and early adulthood (p. 13). Moreover, Nettie comes together with Celie again at the end of the novel, which provides the novel a happy ending.

In addition, Sofia experiences all kinds of violence, as well. Sofia lives with constant oppression. Harpo tries to dominate Sofia all the time. Sofia has been strong and determined against Harpo, not to subordinate him. Still, Sofia experiences severe kinds of violence due to the white mayor's family. Her power and determination have to be oppressed in prison because of the injustices. As Sofia does not accept White's offer to be a maid and answers them, her life chances completely. They



put her in prison and torture her to death. Moreover, Sofia is obliged to be a servant to the white mayor's family. Such a strong woman as Sofia turns into a puppet because of the whites. Then, after prison time, she becomes voiceless some time. Still, the women back each other. Women's cooperation can be seen between Sofia and Squeak, as well. When Sophia is in jail, Squeak looks after her children, and in the same way, when Sofia returns home, she encourages Squeak's wish to move out and be a singer. In reality, as Shelton (1985) clarifies, all the women collaborate together, taking care of each other's youngsters whenever required and caring for or encouraging each other (p. 383). Also, Sofia starts working with Celie as a saleswoman at the end of the novel. She starts to be her own again at the end of the novel. All in all, Sofia has been a strong woman.

In contrast to the severe violence in many parts of the novel, the women characters gain independence at the end of *The Color Purple*. Walker illustrates how women ought to resist, oppose, fight, and stand up for their rights, regardless of how inhumane, irrational, terrible, challenging, daunting, and difficult the circumstances are. Supporting each other, being patient, and being dedicated are the key components for accomplishing objectives.

On the other hand, the conditions are different in *The Bluest Eye*. The characters cannot cope with the violence in the novel, and even the protagonist loses her mind because of the violence around her. The novel ends with the collapse of the women characters.

To begin with, as the protagonist of the novel, Pecola experiences all kinds of violence, not only because of her family but also due to the community. All in all, as Maxwell (2011) expresses, in a racist culture where all blacks are subjected to discrimination and appointed as other, the most vulnerable victims to the destructive consequences of such constant prejudice are frequently the colonial group's weakest individuals (p. 21). It is seen that Pecola is behaved cruelly because of her black skin by everyone. Similarly, as Biswal (2014) clarifies, Pecola is the sufferer of the most severe discrimination based on race, both as a black and as a female (p. 99). Her mother Paulina and her father Cholly fight all the time and beat their children, as well. Also, Pecola is raised in a harsh and neglectful home. On the whole, both of her parents do not give her neither affection nor fundamental education; thus, trauma and depression dominate her existence. All in all, there is no one to support her.

All in all, Pecola suffers physical, sexual, and psychological violence because of her parents and the other people. As an example, Pecola feels violence because of the storekeeper, Mr. Yacobowsky, light-skinned Maureen Peal, Geraldine, Junior, and Soaphead Church. Moreover, Pecola encounters sexual violence because of her father, Cholly. The incest is too destructive for Pecola to recover. Also, the rape leaves Pecola feeling helpless, with an absence of self-worth and confidence, and mentally abandoned (Tahir, 2014, p. 7). All in all, Pecola undergoes so much violence in life as a child that she cannot bear the suffering any longer.

Pecola's father mistreated her; moreover, her mother neglected her; she is led to believe that her unattractive appearance is the origin of all evil; therefore, she is led to feel that achieving blue eyes is the cure to all her troubles. As they have associated their inherited ugliness and blackness with poverty and violence, Pecola feels that the blue eyes would be the solution to problems in her life. Although the rape event is the last straw to cause her madness, Pecola's life has been full of agony for a child. Therefore, at the end, she goes mad and starts living in an imaginary world with an imaginary friend who sees Pecola's blue eyes. She cannot suffer the tragic violence in her life and escapes to an imaginary world.

After all, all the black women in *The Bluest Eye* suffer from severe violence. So, it is possible to come to the conclusion that the community is excessively brutal against Afro-American women, preventing them from maturing into mentally and physically healthy people. Black women are constantly viewed as individuals who have to endure and live with violence and torment, both at home and in the community. On a certain level, as Bump (2010) explains, people who do not experience enough unconditional acceptance and affection in their family of origin have the fear of feeling nothingness (p. 155). Similarly, the women characters in the novel feel the same nothingness in their lives. People do not accept their blackness, and they feel humiliated because of their skin color. To this end, Edis (2019) states that Morrison reveals the horrible acts of racism and various forms of prejudice against black people; racism has such an impact on black women that they doubt their identities; Morrison uncovers the terrible effects of racism and enslavement on African-American women, which have threatened their identity (p. 103). All in all, they cannot be themselves under the humiliating gazes of white people. Moreover, black women are oppressed by not only whites but also black men. Consequently, they are the least valued among African Americans.

All in all, both *The Color Purple* and *The Bluest Eye* contain violence problems. The women characters in both of the novels experience severe kinds of violence at the beginning of the novels. However, there is a difference in the course of events. As far as the women characters in *The Color Purple* are concerned, although unbearable violence is present at the beginning of the novel, it ends with the emancipation of women. The women characters support each other, get rid of violence, and become independent at the end of *The Color Purple*. In contrast, the women characters in *The Bluest Eye* do not support each other; consequently, they cannot get rid of the violence. Hence, a total collapse takes place at the end of *The Bluest Eye*.

## **CONCLUSION**

As a conclusion, both Toni Morrison's *The Bluest Eye* and Alice Walker's *The Color Purple* deal with the sufferings of African American women when studied in accordance with the new historicism. All in all, while analyzing *The Bluest Eye* and *The Color Purple* the new historicism is used to interpret the novels as

the author's life, historical background of the community, time, and the cultural, political, social context, in which the literary work was produced is necessary to understand the novels. As a result of this, as the novels are interpreted within their contexts, a comprehensive analysis is provided. It is clear that both Toni Morrison and Alice Walker reflect themselves, their time and their community in their novels in that both of the authors are Afro-Americans similar to the characters in their novels. Both of the authors handle characters, themes, and settings in line with the Afro-American life. Consequently, in relation to the movement and reflecting the history as well as the real-life struggles of Afro-American women, it is evident that the female characters in both *The Color Purple* and *The Bluest Eye* endure humiliation, racism, identity loss, discrimination, oppression, or rape not only because of their black fathers, brothers, mothers, or husbands but also due to the white individuals in the neighborhood. These forms of abuse are primarily rooted in their gender and skin color and are universally recognized as acts of violence. However, in spite of the fact that the females in both of the novels experience and encounter severe violence in all walks of life, *The Bluest Eye* and *The Color Purple* end up differently. In this respect, it might be stated that *The Bluest Eye* has an exclusionary environment. Due to this exclusion, the characters cannot heal themselves and end up in destruction. They are lonely and cannot cope with the violence around them. Conversely, *The Color Purple* has an environment where women back each other. By this means, the women in *The Color Purple* become more powerful to overcome the destructive effects of the violence around them. *The Color Purple*'s female characters back each other, survive, and find tranquility at the end. On the whole, on one side, the main character Pecola loses her mind; on the other side, the main character Celie becomes an independent woman. In this respect, it is clear that Alice Walker reflects her concept of womanism in *The Color Purple* in terms of Celie's emancipation.

## REFERENCES

- Biswal, P. (2014). Toni Morrison's *The Bluest Eye*: A Study of Black Consciousness and Wounded Psyche. *Labyrinth: An International Refereed Journal of Post-modern Studies*, 5 (4), 96- 102. Retrieved from <https://search.ebscohost.com/login.aspx?direct=true&db=obo&AN=100337166&lang=tr&site=eds-live>
- Bump, J. (2010). Racism and Appearance in *The Bluest Eye*: A Template for an Ethical Emotive Criticism. *College Literature*, 37 (2), 147-170. <https://doi.org/10.1353/lit.0.0108>
- Christophe, M. A. (1993). *The Color Purple*: An Existential Novel. *CLA Journal*, 36 (3), 280-290. Retrieved from <https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=16281229&lang=tr&site=eds-live>
- Edis, Z. (2019). Identity in Toni Morrison's *Beloved* and the *Bluest Eye*. *Yüziüncü Yıl Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 43, 93. Retrieved from <https://search.ebscohost.com/login.aspx?direct=true&db=ir01942a&AN=hmndergiparkaka..b5ae22f4c6948d2b7570b3cbd5d43b4b&lang=tr&site=eds-live>
- Hamamsy, W. E. (2010). Epistolary Memory: Revisiting Traumas in Women's Writing. *Alif: Journal of Comparative Poetics*, 30, 150-175. Retrieved from <http://www.jstor.org/stable/27929851>
- Hassan Khan, R. & Rahman, Md. (2014). The Framework of Racism in Toni Morrison's *The Bluest Eye*: A Psychosocial Interpretation. *Advances in Language and Literary Studies*. 5. 25-28. <https://doi.org/10.7575/aiac.all.v.5n.2p.25>.
- Hayes, M. L. (2015). *Legacy of Shame: A Psychoanalytic History of Shame, Trauma and Incest in The Bluest Eye*. Retrieved from <https://search.ebscohost.com/login.aspx?direct=true&db=ddu&AN=FA3419676A53B35C&lang=tr&site=eds-live>
- Hemmati, S. (2021). Self-consciousness in Alice Walker's *The Color Purple* and Irigaray's *Feminine Divinity*. *ANQ-A Quarterly Journal of Short Articles, Notes and Reviews*, 34(2), 170-176. <https://doi.org/10.1080/0895769X.2019.1647824>
- Jyotsna, J., & Srinivasan, R. (2020). Alice Walker's *The Color Purple*: A formidable journey in search of self. *IUP Journal of English Studies*, 15 (1), 27-32. Retrieved from <https://search.ebscohost.com/login.aspx?direct=true&db=edselc&AN=edselc.2-52.085084033818&lang=tr&site=eds-live>
- Kara, G. (2021). An Overview of Gender Oppression and Black Feminism in Alice Walker's *The Color Purple*. *Journal of Social and Humanities Sciences Research*, 8(76), 2669-2676. <http://dx.doi.org/10.26450/jshsr.2730>
- Maxwell, M. (2011). A study in contrasts: Inscriptions of posttraumatic stress disorder (PTSD) in two works of fiction. *Work*, 38 (1), 19-32. <https://doi.org/10.3233/WOR-2011-1101>
- Miner, M. (1985). *Lady No Longer Sings the Blues: Rape, Madness, and Silence in The Bluest Eye*. In M. Pryse & H. Spillers (Eds.), *Conjuring: Black Women*,

*Fiction, and Literary Tradition*. Bloomington: Indiana University Press.

Miniotaite, D. (2014). The Problem of Racialised Identity in Toni Morrison's Novel the Bluest Eye. *Language in Different Contexts / Kalba Ir Kontekstai*, 6 (1, Part 1&2), 51-58. Retrieved from <https://search.ebscohost.com/login.aspx?direct=true&db=obo&AN=101206744&lang=tr&site=eds-live>

Mohaisen, A. G. (2019). Pecola as devastated and secluded character in Toni Morrison's novel "The Bluest Eye." *Journal of The Iraqi University*, 522-529. Retrieved from <https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=149354171&lang=tr&site=eds-live>

Morrison, T. (1970). *The Bluest Eye*. Vintage International Books (Ed.). The United States: Vintage Books, A Division of Random House, Inc.

Moses, C. (1999). The Blues Aesthetic in Toni Morrison's the Bluest Eye. *African American Review*, 33 (4), 623-637. <https://doi.org/10.2307/2901343>

N'Guessan, K. G. (2015). You Better Not Never Tell Nobody but God. It'd Kill Your Mammy: The Violence of Language in Alice Walker's The Color Purple. *Human & Social Studies*, vol. 4, no. 1, pp. 72-87. *EBSCOhost*, <https://doi.org/10.2478/hssr-2013-0040>.

Paul, E. L. (2012). *Transformations in Slavery : A History of Slavery in Africa*. Retrieved from

Pratt, L. H. (1989). Alice Walker's Men: Profiles in the Quest For Love and Personal Values. *Studies in Popular Culture*, 12 (1), 42-57. Retrieved from <http://www.jstor.org/stable/23414452>

Preetha, B., & Balachandran, K. (2020). The Narration of Tragic Suffering of Black Women in Toni Morrison's The Bluest Eye. *Writers Editors Critics*, 10 (1), 49-56. Retrieved from <https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=145893107&lang=tr&site=eds-live>

Proudfit, C. L. (1991). Celie's Search for Identity: A Psychoanalytic Developmental Reading of Alice Walker's "The Color Purple." *Contemporary Literature*, 32 (1), 1237. <https://doi.org/10.2307/1208336>

Shelton, F. W. (1985). Alienation and Integration in Alice Walker's The Color Purple. *CLA Journal*, 28 (4), 382-392. Retrieved from <https://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.44321848&lang=tr&site=eds-live>

Singh, S., & Gupta, S. (2010). Celie's Emancipation in the novel The Color Purple. *International Transactions in Humanities & Social Sciences*, 2 (2), 218-221. Retrieved from <https://search.ebscohost.com/login.aspx?direct=true&db=asn&AN=67146318&lang=tr&site=eds-live>

Tahir, A. S. (2014). Gender Violence in Toni Morrison's The Bluest Eye and Alice Walker's The Color Purple. *Dil ve Edebiyat Eğitimi Dergisi*, vol. 2, no.

11, pp. 1-19. *EBSCOhost*, Retrieved from <https://search.ebscohost.com/login.aspx?direct%20=true&db=%20obo&AN%20=99676573&lang=tr&site=eds-live>.

Talif, R., & Sedehi, K. T. (2014). Melancholic Celie in *The Color Purple*. *Pertanika Journal of Social Sciences & Humanities*, 22 (2), 621-631. Retrieved from <https://search.ebscohost.com/login.aspx?direct=true&db=obo&AN=98778560&lang=tr&site=eds-live>

Thakur, R. K., & Pathak, D. (2019). Feministic and Racial Concerns in Alice Walker's "The Color Purple." *Literary Endeavour*, 10 (3), 147-152. Retrieved from <https://search.ebscohost.com/login.aspx?direct=true&db=obo&AN=138185114&lang=tr&site=eds-live>

Tolnay, S. E., Beck, E. M., & Sass, V. (2018). Migration and protest in the Jim Crow South. *Social Science Research*, 73, 13–30. <https://doi.org/10.1016/j.ssresearch.2018.03.011>

Walker, A. (1983). *The Color Purple*. The USA: Pocket Books.

Zeyneb, B., & Ahmed, B. (2022). Violence and Women Resilience in Alice Walker's *The Color Purple*. *Revue Academique Des Etudes Sociales et Humaines*, 14(3), 118-126. Retrieved from <https://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=155876704&lang=tr&site=eds-live>